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*pianissimo*, between the female and male voices) is deeply religious in feeling. The ascending intervals on the words "Et expecto," on a key-note, and afterwards on a dominant, pedal, are exceedingly effective; and the harp accompaniment to the end of the movement is beautifully conceived. Gorgeous, indeed, is the orchestral colouring throughout this brilliant and exciting Mass; and, in spite of the objections we have been called upon to urge against the solemnity of its general style, we nevertheless predict for it a lasting popularity. It was magnificently performed throughout—the solo parts being given by Madlle. Nilsson, Mr. Cummings, and Mr. Santley—and the impression upon the majority of the audience was in the highest degree favourable, many of the hearers being evidently startled by the grandeur and massiveness of the orchestral and choral effects.

Nothing can be said of the performance of Handel's Oratorio "Israel in Egypt," which followed the Mass, save what may reasonably be expected by those who know the extraordinary powers of the Birmingham choir. The grand double choruses of this sublime work were given throughout with an energy, accuracy, and depth of feeling which surprised all who remembered what really hard work these indefatigable choristers had been subjected to during the previous three days and evenings. The principal vocalists were Madlle. Tietjens, Madame Lemmens-Sherrington, Madame Sain-ton-Dolby, Mr. Sims Reeves, Mr. Santley, and Mr. Weiss. How the solo music was given it is needless to say, with such a list of singers; but it should be mentioned that Mr. Sims Reeves, on receiving the usual signal from the President for an encore, after his excellent singing of "The enemy said," declined to comply with the request, a proceeding in which we cannot but think he was justified, considering the excessive delicacy of his voice, and the trying nature of the duties he had to perform.

The performance of Mendelssohn's Oratorio, "St. Paul," in the evening, formed a noble climax to the many triumphs of the week. Scarcely any weakness was perceptible in the choir; and indeed the great choruses "Arise and shine" and "Oh! great is the depth," were sung with as much freshness as if this had been the opening, instead of the closing, day of the Festival. The solo parts were sustained by Madlle. Tietjens, Madame Lemmens-Sherrington, Madame Sain-ton-Dolby, Mr. Sims Reeves, Mr. Cummings (who sang the recitatives with true musical feeling and earnest expression) and Mr. Santley. At the end of the Oratorio the National Anthem (which we neglected to mention was also sung on the first morning of the Festival) was given with the whole strength of the choir; and then Mr. Costa (to whom we need scarcely say a great part of the success of the Festival is mainly owing) was called for and greeted with the enthusiastic plaudits of the whole room.

Having endeavoured to do justice to the artistic exertions of all concerned in the musical department of this great Festival (amongst whom, however, we must not omit a word of solid praise to Mr. Stockley, who has, really by his own exertions, brought the Birmingham chorus to its present state of efficiency), it is but fair to add that all those offices connected with the business part of the undertaking were so excellently managed that no confusion or difficulty occurred, even when the Hall

was crowded to the utmost. For ourselves, we cannot but tender our best thanks for the gentlemanly consideration and attention which we received from all with whom we were brought into communication; and we are glad to find that those who so cheerfully and voluntarily undertook the many arduous duties connected with the Festival have been amply repaid for their trouble by the financial success of the meeting. The total receipts are, we understand, £13,998 12s. 8d., being an excess over those at the Festival of 1864 of £1,546 10s. 11d.

### HEREFORD FESTIVAL.

WE are glad to find that, for the first time at Hereford, a surplus of receipts over expenditure has been obtained to the amount of £149 12s. 11d. The collections too, have been the largest ever known at one of the Three Choir Festivals, the sum handed over to the Charity being £1382 5s. 0d. At the final meeting of the stewards, thanks were voted to the Bishop, Dean, and Chapter, for the effective aid and countenance given to the festival; to Mr. and Mrs. Goldschmidt for the very important services which they rendered; and to the Conductor and Honorary Secretary "for his indefatigable exertions in making arrangements for the festival, and bringing it to its unprecedentedly successful issue."

### CRYSTAL PALACE.

THE winter concerts commenced at this establishment on the 21st ult., under the direction of Mr. Manns, with every prospect of even increased success. The band is as fresh and vigorous as ever, a fact of which undoubted proof was given by a performance of Mendelssohn's Symphony in A minor, which for delicacy, precision, and power could hardly have been surpassed. A novelty at this concert was a movement from the ballet music, composed by Schubert, for *Romande*, which pleased immensely. Many novelties are promised during the present series of concerts, the most interesting of which will undoubtedly be the Symphony in D, composed by Mendelssohn for the Festival of the Reformation at Berlin in 1830, which was withdrawn after its first performance, by special desire of the composer.

WE have received a letter from Mr. D. Parks, of Hastings, in which, after warmly advocating the use of "good plain services" in the Church, he makes the following proposition. "To raise by subscription £250, and then to offer four testimonials, or prizes, for the four services best suited for the use of Parish Choirs. The first to be a suitable testimonial valued at £40, or a purse containing that amount, whichever may be considered advisable. The second prize, value £30, the third £20, and the fourth £10; and to reserve £50 towards publishing as many of the services contributed as may be deemed requisite in as cheap a manner as possible." Towards the above object our correspondent offers, in his own name, three guineas.

The report of the annual meeting of the "Handel and Haydn Society," at Boston, U.S., and other documents, showing the flourishing state of the society, have been forwarded to us, with a view, we presume, of calling attention to the triennial festival to be held in Boston next year. In glancing over the notice of the festival given by the society in 1865, we perceive that in the performance of *Elijah*, much praise is given to the singing of "the boy, Master Coker, who is sent up the mountain to watch for some sign of the coming rain." Thus it appears that the suggestion which we made in our remarks upon *Elijah* at the recent Hereford festival, has been actually acted upon two years ago at Boston.

THE revival of the "Ancient Concerts" has been decided upon. A prospectus has been forwarded to us, the novel feature of which is the announcement that of the sixteen directors of the Society, eight are ladies. Against this innovation we have not a word to say, especially as Mrs. Ellicott (who seems one of the most active amongst the promoters of the undertaking) has already given evidence in public that she is a practical, as well as a theoretical, musician. We may be allowed, however, to express a hope that the appointment of Herr Schachner (who appears an especial favourite with aristocratic amateurs) as conductor of the Society, will not necessitate the production of his music at the concerts.

WE perceive that the "Choir Benevolent Fund" has instituted three choral festivals during the present year. One has already been given in Manchester Cathedral, on the 26th ult. The second takes place in Rochester Cathedral on the 17th October, and the third at New College, Oxford, early in November.

THE prospectus of the "Dover Musical Union," which commences its third season on the 2nd instant, holds out the strongest inducement for amateurs to enrol themselves as members; as not only the terms are exceedingly low, but the best music appears to be almost exclusively practised. It is under the conductorship of Mr. G. H. Payn; and Mr. C. Jarrett is announced as the pianist.

MANY of the friends of the late Mr. Henry Buckland are using the most piousworthy exertions to raise a fund to be invested for the benefit of his widow and children. We hear that the Dean and Clergy of St. Paul's are amongst the most liberal subscribers to this fund; and we may state that Mr. Montem Smith (of Holly Lodge, Brixton) is desirous of receiving the names of any artists who are willing to give their services in a concert about to be organized for the benefit of Mr. Buckland's widow and family.

We regret that we have not space even for extracts from a memoir of the late Dr. Hodges, which has been forwarded to us from the brother of the deceased. Dr. Hodges was well known in Bristol as a talented organist and composer; but he has for many years resided in the United States of America, where not only his musical acquirements, but his blameless and truly Christian character endeared him to all who knew him. He died in England, and was buried at Stanton Drew, Somersetshire.

By the September number of the "Tonic Sol-fa Reporter," which has been forwarded to us, we perceive that the library of music for the use of the Society is fast accumulating. Handel's oratorio, *Jephtha*, is preparing for publication; and in announcing this to his readers, the editor, Mr. Curwen, truly says—"Our fathers were much happier than we; for they could sometimes listen to these great works which modern conductors leave slumbering in their glory."

WE have to record the recent death of Mr. W. Bartholomew, which took place in London on the 18th of August. He wrote the English words of Mendelssohn's *Elijah*, *Athalie*, *Antigone*, *Edipus*, *Walpurgis-nacht*, *Loreley*, most of his secular songs, and "Hear my prayer;" the latter was composed at his suggestion, the manuscript being presented to him by the composer. Whatever merit may attach to Mr. Bartholomew's labours in a purely literary point of view, there can be no question that so admirably are his words adapted for the music to which they are wedded, that it would be almost impossible—especially in *Elijah*—to imagine that they can ever be dis-united. *Athalie*, *Antigone*, and *Edipus*, were frequently performed at Windsor Castle and Buckingham Palace on the occasion of State parties, by command of the Queen and the Prince Consort; the reading parts being assigned to Mr. Charles Kemble, Mr. Bartley, or the Author. Mr. Bartholomew possessed some costly presents from Her Majesty and the Prince; he also received the gold medal of merit from the late King of Prussia. Costa's *Eli* and *Naaman* were from his pen; likewise Spohr's *Jessonda*, and a large collection of German songs. He was a man of strict integrity and cultivated taste, a good violin player, a good chemist; and, as an honorary member, his paintings were admitted at the Royal Academy. In the year 1853, Mr. Bartholomew was united to Miss Mounsey (now known as Mrs. Mounsey Bartholomew), a talented organist, and one of our most voluminous female composers. About ten years ago Mr. Bartholomew was stricken with paralysis, which affected the lower limbs, and confined him to his bed-room until his death. During the whole of his illness, he exhibited an unusual amount of patience and cheerfulness, departing full of hope and tranquillity.

### New Music.

O GOD, HAVE MERCY.—Anthem. By J. Baptiste Calkin. (Novello, Ewer and Co.)—This anthem, the words of which are paraphrased from the 51st Psalm, consists of a solo for a tenor voice, and a chorus in the key of E major. A few notes for the organ announce the very striking subject which afterwards plays so important a part, and this is immediately taken up by the solo tenor voice. This movement is not only elaborate, it is interesting, and it abounds in evidences of its author's fertility of invention and freshness of imagination. We might urge that it is so intensely chromatic as to be somewhat unvoiced; but then it is to be borne in mind, that being for a single voice, progressions are quite admissible which would be most inappropriate for a body of voices. More than this, those who know Mr. Calkin's compositions are aware that he has a manner of his own, and that a certain, or perhaps we should say an uncertain, dash of chromaticism forms an essential element of that manner. Given, therefore, a composition of Mr. J. Baptiste Calkin, and we must be content to accept it with the usual conditions attached. For our part, we invariably find so much to admire and to interest in this gifted author's productions, as quite to outbalance the occasional inequalities upon which we may feel it our duty to remark. The chorus, "My lips, O Lord, do thou open," founded upon the same most emphatic musical phrase, and again announced by the organ, is a masterly and a highly effective piece of music. Here all proceeds in such broad, open harmony as befits the subject, and the movement, which swings along from first to last in capital style, is written so purely as to ensure efficient performance, and the utmost breadth of effect. At the fourth bar of page 8, by the way, there must be surely a printer's omission; the chord of E follows strangely on the chord of the seventh on G sharp. The renewal of the subject at this point, by all four voices in succession, and again with all the voices in unison to *staccato* chords in the organ, is a very ingenious device, and produces a most exhilarating effect. The movement culminates brilliantly with a massive piece of harmony in semibreves, which leaves us full of admiration. Mr. Calkin numbers this work Op. 54.

THE RIGHTEOUS SHALL FLOURISH.—Anthem. By J. Baptiste Calkin. (Novello, Ewer and Co.)—Mr. Calkin is as prolific as he is interesting; for here, while the pen is yet wet with which we sounded his praises in respect of Op. 54, is his Op. 55, in which,

be it remarked, there is observable no sort of falling off. The anthem is called a "full" anthem; but, as it opens with a long "verse," or solo for the four voices, this is surely a misnomer. The subject of this movement (in the key of G) is introduced with good effect by the four voices successively, to the words, "The righteous shall flourish like a palm tree" (Psalm 92) and a very flowing movement is brought to a close by a repetition of this first phrase re-harmonised. The declamatory setting of the next passages "Such as are planted in the house of the Lord," &c., for the male voices, if less original, is no less effective than the rest of the composition; indeed, being written for the middle of the voice, there can be no doubt that its delivery will be highly impressive and emphatic. The final chorus, "That they may show how true the Lord my strength is," is capital. The splendid subject is treated with the utmost vigour and animation, is never lost sight of, and the movement is brought to its close most impressively by a progression at once large and melodious, on successive dominant and tonic pedals. We have derived much satisfaction from the perusal of these excellent productions, which must certainly rank amongst Mr. Calkin's best efforts. They deserve to become (and doubtless will become) extensively known. They only require to be known to be appreciated.

O LORD, HOW MANIFOLD ARE THY WORKS.—Full Anthem for Harvest. By G. A. Macfarren. (Novello, Ewer and Co.)—Mr. G. A. Macfarren has long since gained his spurs, and it is quite unnecessary to enter at length upon the merits of this, one of the latest results of his rich and apparently exhaustless mind. The appropriate words of this anthem are selected from the 104th Psalm, verses 24, 13, and 14, and it would be well if the printer's "reader" were, in a future edition, to point them; at present it is very difficult to follow their meaning. The opening of the composition is chaste and melodious, and it is remarkable for its most admirable continuity; a counter theme in D minor (the first having been in F major) forms at once a relief and a contrast, and leads up with charming freshness to the return of the original key and subject, *forte*. This is broken off at a brilliant chord of the seventh on G, which is succeeded by a delicate and highly original *coda*, terminating the anthem most peacefully and happily. A striking feature throughout this composition is the original use Mr. Macfarren makes of his organ. This he always treats as an *obligato* part, and the effects thereby obtained are sometimes as novel as they are charming. The introductory phrase, to wit, so frequently used in the course of the anthem, and especially in the *coda*, is in itself choice, and associated with the voices in harmony, productive of the most piquant and unexpected effects. The tenor voice, in these last bars, has a sort of *obligato* phrase also, of infinite beauty.—*The Queen*, Sep. 14.

### TO CORRESPONDENTS.

\* \* \* Notices of concerts and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistake which may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

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Dominant.—It is not necessary to be a member of any Academy in order to qualify a candidate for a musical degree.

A. T. C.—We should recommend our correspondent to apply at the Royal Academy of Music, Tenterden-street, Hanover-square.

Rd. Robinson.—Our correspondent must see that were we to offer critical opinions upon immature musical compositions, we should be inundated with manuscripts. The same answer will apply to "Dominant."

M. O. S.—Our correspondent must forward us his composition if he wish it to be taken into consideration with a view to its publication in the Musical Times.

### Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers or supplied to us by occasional correspondents.

BANGOR.—On Saturday, the 31st August, the First Choral Festival of the Associated Choirs for the Arch-deaconry of Arllechwedd, was held at St. Mary's Church, when there was a numerous congregation. At one o'clock a procession of choristers and clergy, with banners, &c., was formed at the Infant School, Dean-street, and proceeded to the church, singing, as a processional hymn, the Old 100th Psalm. As soon as the choristers were seated, the doors of the church were thrown open